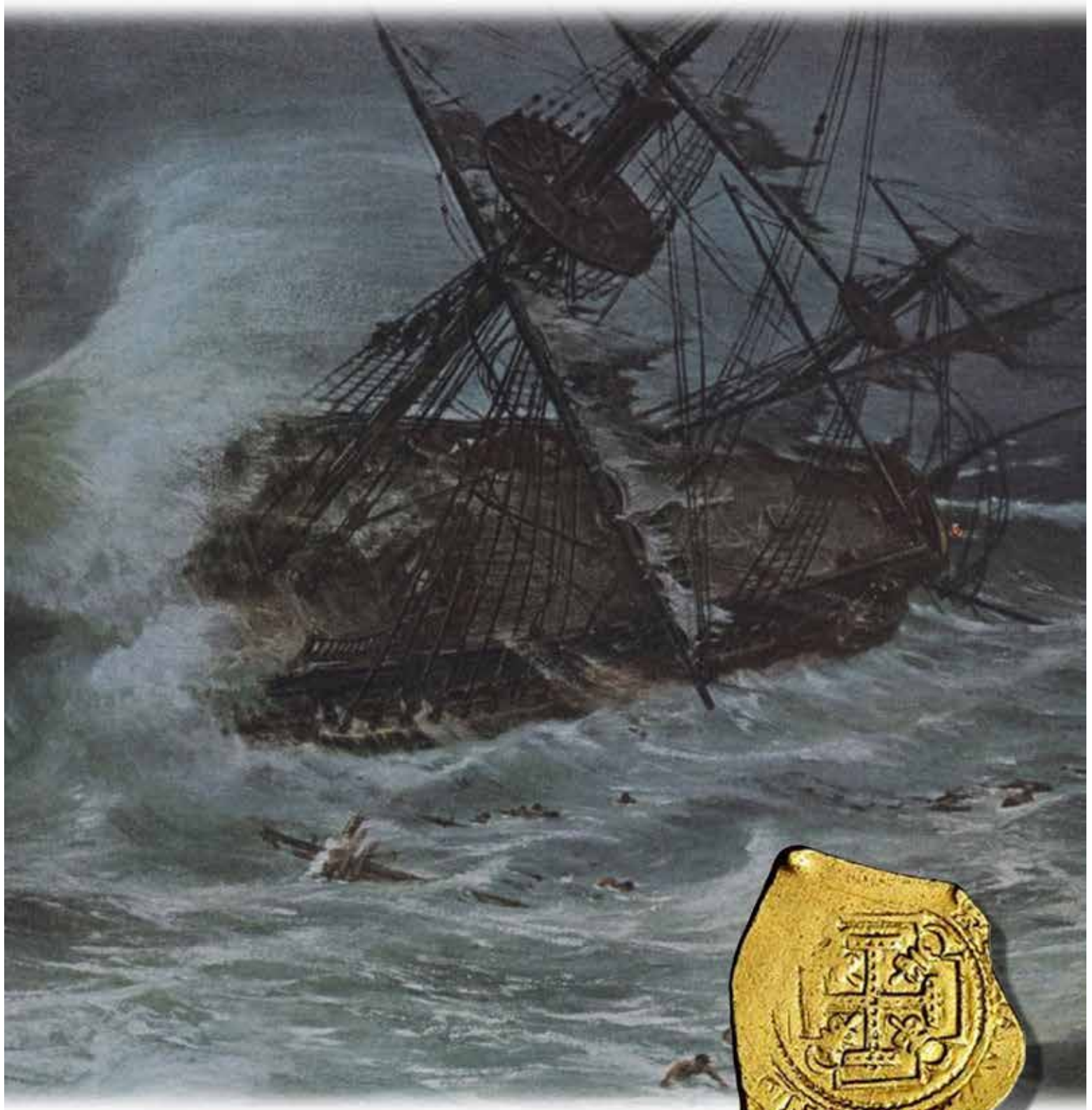


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NGC MS-66.
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DIRECTOR'S COLUMN

Life Membership – Digital Copy

Things are really shaping up well for our next convention, but before I get to that I want to talk about digital memberships. Starting with this issue, all members will receive an email with a link to the new journals as soon as they go to press. You can follow the link to our website and either read the journal online or download it. We want to encourage members to convert to digital membership as it saves the Association a bunch of money. We have decided to add another class of Life Membership for people who receive the journal in digital format. The Life Membership – Digital Copy membership fee is \$175 regardless of your age. If you want to convert from an annual printed membership or annual digital membership to a Life Membership you can do so for the next month and deduct the 2013 dues you have already paid.

2013 convention

Our second annual convention will be held Thursday, Friday and Saturday 17-19 October 2013 at the Hilton Scottsdale Resort, Scottsdale, Arizona. The schedule of events is tentatively as follows:

Thursday

Dealer Setup	2pm
Early Entry	4pm (\$10 donation)
Cocktails & Silent Auction	6pm

Speakers will include:

Richard Long	A Life in Mexican Numismatics
Max Keech	War for Independence Counterstamps
Kent Ponterio	Colonial Cobs of Philip II & Phillip III
Richard Doty	British Connection to Mexican Mints

Friday and Saturday

Bourse Hours	9am to 6pm
Speakers	Three daily at 10am, 1pm and 2:30pm

I am very pleased with the way our speaker list is shaping up. Over the next month or so we will firm up two additional speakers and the dealer list. Most of the dealers who set up at the last show are enthusiastic about coming back. Since most people arrived on Thursday last year, we have added Thursday afternoon activities. Unfortunately we were unable to increase the size of our convention room until 2014, but at the third convention next year we plan to have a lot more space for displays.

We have decided to add a silent auction and open bar welcome party Thursday evening on the pool area patio just outside the convention rooms. The pool area bar will be open for you to purchase drinks of your choice. We are hoping to have around 20 lots to bid on. If you have coins, currency or other items you would like to donate, please send them to my office. We would like to maintain a minimum lot value of \$100 and will group together lower value items that you might wish to donate. Anything that you can spare is welcome. I have several commitments from members who intend to donate interesting and valuable items that should make this a lot of fun. The donor's name will appear on the description card unless otherwise requested. All proceeds go to the Association and we really appreciate all donations.

We have arranged a special room rate at the Resort of \$159 per night. The easiest way to make a reservation is to go to usmex.org and follow the links. You can make your reservations now and I strongly urge you not to wait. Last year, room rates after our block sold out were much higher.

Admission to the convention will be free to members, \$5 to nonmembers and free to all family members and kids under 15. Early Entry is available to members only Thursday afternoon for a \$10 donation to the Association per person.

Give me a call if you have any questions.



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Sociedad Numismática de México

Contact: Roger Charteris

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Sociedad E-mail: contacto@sonumex.org.mx and its web page is www.sonumex.org.mx

Dues for the Sociedad are \$50 per year for US residents.

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Half Page	\$450	per issue plus printing	

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Checks should be made payable to USMEX Numismatic Association.

NEW MEMBERS

Stephen D. Eccles	Annandale, Virginia	George Santos	Galveston, Texas
Robert Holcomb Sr.	Deale, Maryland	Hilario Torres	Rockport, Texas
John Lorenzo	Midland Park, New Jersey	Gregory Wright	Glendale, Colorado
George Moen	Bainbridge Island, Washington		

NEW LIFE MEMBERS

Dave Busse	Harlingen, Texas
S. P. Rutherford	Brawley, California

PASSWORD

pradeau

COVER IMAGE

The cover depicts the wreck of the 1715 Plate Fleet. This was a convoy of twelve ships bound for Spain from Havana, Cuba, laden with a wealth of New World gold and silver. On 31 July 1715 a devastating hurricane sank eleven of the fleet's ships off the east coast of Florida, near present day Vero Beach. Nearly 700 sailors perished and millions of dollars in gold and silver cobs, ingots, and other treasures were lost.

Spanish salvage operations in the following years recovered much of the treasure, but the rest stayed on the ocean floor for almost 250 years until its discovery in the 1960s by Kip Wagner and the Real Eight Company along with their associate Mel Fisher. The coin is a Jeweled Cross cob (image courtesy of Rafael Tauler Fesser).

FROM THE EDITOR

This issue appears to have a Spanish Colonial emphasis with articles by new contributors Phil Flemming and Carlos Jara and with stalwart Kent Ponterio also writing about that era.

I have noticed that recently submissions to the journal have been getting longer, and that the two-page short articles are drying up, to the extent that this time the old coach himself has had to get off the bench and enter the game. I'm not decrying these lengthier articles (indeed I am beginning to think that the association should consider publishing some monographs, either online or in hard copy), but I am making a special plea for a few concise but informative pieces to help me maintain some balance.

The USMEXNA online library

After a false start the library is operating properly. It has a more user-friendly contents listing, to aid selection, and the article or book can then be downloaded as a searchable pdf file, rather than read online.

So we are now starting to build up the library and are looking for more content. There are several ways that you can help.

Firstly, if you have (preferably pdf) scans of any book, article or auction catalogue, or know of their existence on the Internet, please let us know. The association will undertake any necessary requests for permission to reproduce the work in question, if copyright is concerned.

Secondly, the easiest way to scan a book or catalogue is to cut off its spine and feed it through a flat scanner. Obviously this damages the book but you might have a duplicate/damaged copy that you are willing to donate.

Finally, you can suggest additional content.

Please contact me on simon.prendergast@lineone.net, especially before consigning any item.

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Chihuahua Casts – Request for help

John Lorenzo, of Ametek/EDAX Materials Analysis Division, is currently researching these fascinating pieces, and is planning on submitting an article to the US Mexican Numismatic Association on the debasement of some of these issues which should not exist since they have the proper non-forgery countermarks.

He is asking any collector who has 1811-1821 cast/overstrikes (post 1814 overstrikes with dies) to contact him for a FREE analysis (including P&H) and, if desired, reference of their specimens within the article. If counterfeit (debased silver) they will probably be worth more in today's market. The decision to include or exclude any specimen from the articles will lie with the owner.

John is the leading authority on off-metal two Reales Spanish American issues. His latest article, "Updates to John Kleeberg's 1998 COAC Study of Counterfeit *Two-Reales*" was published in *The Colonial Newsletter*, April 2011 and is available to members in the USMexNA online library.

Please contact John on John.Lorenzo@ametek.com

The Alberto Francisco Pradeau Collection

While in Arizona I was asked to check out the Pradeau Collection at the Arizona State University Libraries in Tempe. This is housed in the Chicano Research Collection, located in the Luhrs Reading Room on Level 4 of the Charles Trumbull Hayden Library.

The collection is seven boxes of papers on the subjects that interested Pradeau, including numismatics and the history of the Jesuits in Mexico, as well as some personal papers (a full inventory, as well as a biographical note, can be found at <http://www.azarchivesonline.org/xtf/view?docId=ead/asu/pradeau.xml;query=Pradeau;brand=default>). Box 2 contains the bulk of the numismatic items. These are mainly the working papers, usually in Spanish, for the books that Pradeau published (or hoped to publish) on the various regional mints and for his *Numismatic History of Mexico*. For each there are various typewritten

drafts, with myriads of handwritten amendments and pieces of paper stuck everywhere. Someone might be interested in the changes that Pradeau made, though this is not on a par with studying the creative development of, say, a Jane Austen, but more importantly it seems that some of these, for example the *Historia Numismática de Chihuahua*, never got past the typescript stage.

There are also copies of articles that Pradeau submitted to various journals, and a box of correspondence where it is interesting to see the prices put on coins that are now so highly prized.

The folder listed as "The Mexican Eagle [research notes] 1748, 1773, 1952." contains a 25 page reprint of *Aves en la Historia Antigua de México* by the celebrated ornithologist Rafael Martín del Campo taken from the *Boletín de la Sociedad Mexicana de Geografía y Estadística*, 1952. In this del Campo looks at the description of birds in the early texts and codices and suggests the idea of an eagle in the founding myth came after the Aztecs' first territorial conquests, but became a national emblem of the Aztecs, as a warrior race, and that the original bird was either a falcon or a caracara. The snake/serpent is also later with a postcortesian, European influence as Evil conquered by Good (even the destruction of Quetzalcóatl as a pagan god).

Finally Box 7 includes various articles in English and correspondence about Pradeau's role in appraising the finds from the *Nuestra Señora de Atocha*, wrecked in 1622 (folder 16); 300 pages of correspondence, mainly in English, with the curator of the American Numismatic Association, Howland Wood (folder 17); and a 4½ page article in English on counterfeiting in Mexico naming names including Samuel Nava of Puebla and Saturnino Camarillo of Mexico City (Folder 23).

Pradeau's books appear to have been incorporated into the Hayden Library, hence its large collection of books on numismatics.

BEHIND THE TABLE / ATRAS DE LA MESA

by Mark Wm. Clark

I left off last issue with the USMexNA show and I am still hearing from people on that one. That means the next one will be even better and twice the size! At Long Beach I heard from devoted members how they are planning to make sure they get to the next one this year. What about you?

After that show I had ten days to prepare for the Whitman Baltimore show, 15-17 November 2012. The timing of this show can bring snowy weather or comfortable weather. This year there was no snow, so very nice weather. The show was active and moderately profitable. Since the Stack's-Bowers Ponterio World Coin & Paper Money auction is now pegged on this show annually there were plenty of us Latinophiles and Latinos in attendance. This leads to more communication and feedback. The show started off strong but faded quickly leading to a slow finish. Auctions tend to do this to a show with hyper activity around the auction then an exit of collectors.

Two weeks later and a week after Thanksgiving, the Houston Money Show opened up. It was obvious there that the U.S. coin market is a bit weak. I think the fiscal cliff news discouraged a lot of people and they sat back and waited. I heard from the floor that higher-priced material was staying in the cases. I had a fair amount of sales in moderately-priced collectibles material. I am at the back of the room and there is a tendency these days for the basic collector to head straight back to the collectibles dealers rather than the investment level and slab dealers. Where are you in those categories?

During the holidays our hobby can take a back seat to shopping for loved ones and all the festivities. I usually take the opportunity to go to Mexico City for the atmosphere and I did this again this year. I took a lot of supplies for the shops and dealers to replenish or build up for gift shopping. Wouldn't you like to get a new catalog for Christmas? Most of what I took passed hands quickly and I was able to spend time with some friends that I don't see very often down there. The economy seemed quite strong there in DF.

January brings the FUN (Florida United Numismatists) show right in a concentration of many Latinos living in a climate similar to much of Latin America. It is several days after the holidays finish so the hotel accommodation is a bit more reasonable though I have seen prices rising with the popularity of all the attractions available. The show was a bit on the slow side but still worthwhile. The show is still in conflict with the NY International show. One of these days they will realize that they might draw more people if the shows were one week apart. What a draw that could be! Have two huge shows and a bit of time in between for vacation and relaxation or more coin trading. They could take turns with being the first show, FUN then NY Intl and the next year, NY Intl then FUN. I think the whole hobby would benefit by this schedule. I hope the right people are reading this!

I attend and set up at some smaller shows and the results are mixed. When the show was slow I was able to look around more and pick material. I have also been seeing more interesting material hit eBay.

Next was Long Beach where we had mixed results. First of all they filled more tables in the back of the room. More of those dealers stayed rather than coming only for a day or two. However, there were still some empty tables towards the front. There were a lot of people attending the show but spending money was tight. I feel that fiscal cliff scare still has people cautious. The economy has some signs of recovery with the stock market hitting new highs. This probably means restocking for more active inventories in industry which would mean there is a forecastable increase in sales. That will take a while to affect the entire economy but we'll see an increase in sales start soon. All those people coming to Long Beach tells me that the interest is still there and with the economy on the mend we'll see more activity within the foreseeable future. Meanwhile, I had time to get into about three deals which added some real interesting material for my inventory. That was exciting!

I'm just back from the El Paso International Coin Club show which was held over the weekend of 14-16 February, which was the President' Day weekend. As usual it was great to be around a lot of good people. There are real collectors there: I met one of our members who collects, among other things, the two letters One Peso Aztec notes. We had several conversations and I was able to add to his collection. But that three-day weekend usually leads to lighter attendance due to people taking advantage of the long weekend and I think it did affect the crowd size. Also when metal prices decline, so does the

attendance. At the same time I was able to pick up some interesting items during those slow periods plus dealers wanted to make some sales so prices were right. Some dealers did tell me that several of the shows in the area had been well attended and that sales were good. Ones that were mentioned were Mesa and Albuquerque.

Ready to go to Mexico? The Sociedad Numismática de México show will be held 7-9 March 2013. It will be back upstairs on the second floor in the Hotel del Prado located by the Galerías Shopping Mall. Special show rates at the hotel. The last show was extremely successful so let's see it that continues. The Compañía de Subastas Numismáticas will be holding their second auction, featuring 500 lots of Mexican numismatic items, on the first day of the show. I'll be at the show on a table with all sorts of material. Hope to see you there. If not, then at the Baltimore show the weekend after that. ¡Hasta luego!

Mark Wm. Clark
mwclark12@yahoo.com

SPANISH COLONIAL COPPER COINAGE OF THE MEXICO CITY MINT

by Kent Ponterio

In Mexico during the Spanish Colonial period, an abundance of silver and gold coinage was issued. Essentially silver was issued every year from the mint's inception in 1536 until the republic period. The gold coinage was also issued in abundance and struck during most years from the time it was authorized in 1679 with only a few exceptions. Copper coinage, however, is of a somewhat different case. Under the Spanish the issuing of small denomination copper coinage can be described as sporadic at best. In fact during the entire Spanish Colonial era subsidiary copper coinage was only issued during three reigns, Charles & Johanna, Charles III and Ferdinand VII. Although there are fewer than a dozen major types, collecting Spanish Colonial coppers can prove to be quite a challenge, especially in high grade.

The first copper issues were struck during the reign of Charles & Johanna. Although the mint began operating in 1536, it did not begin striking coppers that year and the very first copper coins of Mexico were produced in 1542 under the supervision of assayer Juan Gutiérrez. This first type is what is commonly referred to as the "Early Series," and was struck for only about one year. Only two denominations were struck for circulation in the denominations of 2 and 4 Maravedis. The "Early Series" 2 Maravedis should be considered an extreme rarity. In nearly 20 years of researching this series I have only physically seen one piece and photos of a second. Hence an "Early Series" 2 Maravedis is a true prize for a collector to own. The "Early Series" 4 Maravedis, although quite scarce, are obtainable; however, they are seldom seen in high grade. Contemporary documents such as the "Tello de Sandoval Investigation" mention that smaller denomination coppers (1 Maravedi) were struck on a trial basis, but none are known to exist today.

The second type of coppers issued under Charles & Johanna began production in 1542 when new equipment arrived from Spain. These are referred to as the "Late Series" and were only produced until 1543. Much like the "Early Series," these are only found in the denominations of 2 Maravedis and 4 Maravedis. The "Late Series" 4 Maravedis are slightly scarce, yet rare in high grade, and the 2 Maravedis are rare.



Charles & Johanna "Early Series" 4 Maravedis

Charles & Johanna "Late Series" 4 Maravedis

Copper types known for Charles & Johanna

- 1) Early Series 2 Maravedis
- 2) Early Series 4 Maravedis (major varieties exist)
- 3) Late Series 2 Maravedis
- 4) Late Series 4 Maravedis (major varieties exist)

The second Spanish king to produce copper coins was Charles III, in 1768 and again in 1769. These come more than 200 years after the previous series of copper coins were struck. Three denominations were produced in this series in the denominations of 1/16 Real, 1/2 Grano and Grano. This is a very interesting series that poses many questions.

Most traditional references suggest these types are patterns with their attribution as such being speculative. In fact even the attribution of the denomination as Grano for the 1769 issues is purely speculative as this denomination had never seen use in Mexico before and is based simply on the presence of "Go" to the left of the shield. Further some authors have even suggested these pieces were produced for use in the Philippines. I would like to suggest the theory that these are actually a very rare and short-lived issue intended for circulation in Mexico rather than patterns. To start with, no other Spanish Colonial patterns bear the "Mo" mint mark: for instance, the 1729 pattern for the Pillar 8 Reales bears the mint mark of Madrid. Not to mention that all other Charles III patterns were submitted directly from Spain and either bear the Madrid mint mark or a large "N". It is also interesting to note that the Charles III copper series is nearly always found in circulated condition, often corroded. This is not typical of a coinage that was produced for pattern purposes but more indicative of a currency intended for circulation. Perhaps the reason for its short-lived nature is that Charles III hired Tomas Francisco Prieto to superintend all of the mints in his kingdom and unify the coinage. Prieto designed the new portrait coinage for Charles III and supplied all of the mints with patterns dated 1770 that were produced in Spain. Full denomination sets of uniface patterns were shipped to the New World mints along with new equipment for the production of the new unified bust coinage. The unification of the New World mints seems like a logical reason to do away with a subsidiary copper coinage that was being produced by only one of the mints the previous year. In my opinion it is more likely this series is a short-lived issue intended for circulation rather than a pattern series.

The iconography of the Grano series is of particular interest. Although similar motifs exist for earlier medals of Mexico City, I believe this to be the first actual coin to depict a bird perched atop a cactus. Perhaps even more interesting is the presence of three globes at the base. I interpret this as a representation of the Spanish sphere of influence. Hence the three globes represent Spanish Old World, Spanish New World and Spanish Orient (Philippines).



Charles III 1/2 Grano 1769

Copper types known for Charles III

- 1) 1/16 Real 1768
- 2) 1/2 Grano 1769
- 3) Grano 1769

The final series of Spanish Colonial copper coinage issued by the Mexico City mint came some time later during the reign of Ferdinand VII. In total three types were produced for this series in the denominations of 1/16 Real (1/8 Pilon), 1/8 Real (1/4 Tlaco) and 1/4 Real (2/4 Tlaco) with various dates known for each type. These are by far the most common of any of the Spanish Colonial copper issues; however, they are extremely rare in high grade.



Ferdinand VII 1/4 Real (2/4 Tlaco)

Copper types known for Ferdinand VII

- 1) 1/16 Real (1/8 Pilon)
- 2) 1/8 Real (1/4 Tlaco)
- 3) 1/4 Real (2/4 Tlaco)

Although varieties exist for several of the Spanish Colonial copper coins issued by the Mexico City mint there are essentially only ten major types. This may not sound like a large number; however, with the exception of War of Independence issues this is more than any other New World Spanish mint. In large this is an extremely challenging series to collect, especially if one is trying to obtain examples in nice condition. Their infrequency of minting would have caused many of them to stay in circulation for much longer than initially intended, contributing to why they are frequently encountered in poor quality. Perhaps the most interesting question is that with so few small denominations in circulation, what did people use for everyday commerce when purchasing items of low cost? Perhaps the most logical answer would be the plethora of hacienda tokens that exist today for Mexico.

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THE JWELED CROSS SERIES OF 1679-1699 (Part I)

by Philip Flemming

A puzzling start for the first gold coinage of Mexico

This woman did what her husband refused to do and we don't know why. On 25 February 1675, the widow of Philip III, Mariana of Austria, acting as regent for the 13-year-old, disabled Carlos II, issued a cedula granting New Spain the long-sought privilege of a gold coinage. The Mexico City mint had been in operation 140 years at that point. The Colombian mints had been striking gold for more than 50 years, but the Spanish crown had remained unwilling to license a gold coinage in the viceroyalty of New Spain. Despite the serious inconveniences to commerce this entailed, Philip III had continued to oppose a Mexican gold coinage even after domestic Mexican gold production had become significant from the mines at San Luis Potosí, Guanajuato, and Guadalajara.



Pradeau in his *Numismatic History of Mexico* tells us that there was rejoicing in the streets of Mexico City when the queen's order was read in May of 1675. After the celebration, things did not move forward quickly. A year passed before in May of 1676 the viceroy of Nueva España, Fray Payo Enrique de Rivera, orders the Mexico City mint to strike a gold coinage in denominations of eight, four, two and one escudos. Three and a half years after the viceroy's order there were still no gold coins being struck. Finally, at the very end of 1679, a gold coinage is announced. On 23 December 1679 the viceroy and members of the Audiencia visit the mint to witness the first striking of a Mexican gold coinage. In the last week of December the mint strikes 63 marks of gold, equivalent to 4,284 escudos. None of this first issue apparently was saved or has survived from circulation. We are told of no special strikings presented to the viceroy or sent back to Mariana and Carlos.

Several things are puzzling in this account, but the three and half year delay in implementing the viceroy's order stands out. Colonial mints could be slow when they were ordered to do something they didn't want to do (like mechanize), but they also could be quick when they wanted something to happen. Mexico City was Spain's premier colonial mint and it had been producing a substantial silver coinage for a long time. No new building was needed to accommodate the gold coinage. Few or no new staff were needed initially. If it was felt that Martín López would do a better job than Bercerra in launching the gold coinage, López (assayer L) was in place by 1677. Not much new equipment was needed. Remember it was to be a gold cob coinage, not a milled coinage. New dies and punches had to be prepared, probably in Spain, but given the viceroy's order of May 1676 to start the coinage, there must have been reason to expect that dies would shortly be available. Several things point to 1677 as the year the gold coinage was expected to begin. So what happened? It is very hard to imagine purely technical problems delaying Mexico City, the best Spanish colonial mint, for three and half years. We need to consider other possibilities.

In November of 1675 Carlos' regency officially ended, but the disabled 14-year-old king continued to cede control of the government to his mother. Mariana was opposed politically and sometimes militarily by the respected Spanish general Don Juan José de Austria, himself an illegitimate son of Philip III. In early 1677 Mariana lost control of the government to Don Juan José in the wake of a corruption scandal linked to one of her favorites. Mariana was exiled to Toledo, and Don Juan José took the reins of power, promising to reverse the corrupt and incompetent policies of Mariana's regime. Among the policies that may well have fallen under immediate suspicion and been suspended was Mariana's approval of a Mexican gold mint, especially since that approval seems to have been linked to one of Mariana's corrupt favorites (Valenzuela). Don Juan José's reformist regime came to a sudden and suspicious end with his death in September 1679. Mariana immediately returned to power, overturning



Don Juan José de Austria

Don Juan José's reforms. A little over three months later the Mexican gold coinage was back on track. The circumstances of the late December mintage suggest a hasty start after an enforced delay. We can imagine a letter from Mariana arriving on a December *aviso*, pointedly asking the Mexican viceroy whether the coinage she had approved nearly five years ago was yet in production. If gold dies had been at the Mexico City mint since 1677 (but prohibited from use by Don Juan José), it would not have been difficult several weeks later to strike a small coinage. Even if the gold dies had been embargoed in Spain during Don Juan José's term and just arrived on the *aviso*, it would have been possible to hastily press a few dies into service.

The distinctive designs of the Jeweled Cross series

No documents from the *Archivo General de Indias* have been found discussing how the designs for the new Mexican gold coinage were approved. The Spanish Crown was always very concerned about the designs used on the coinage of its New World mints. Pattern dies were almost always made in Spain for a new colonial coinage. We do not know for sure that the first Jeweled Cross dies were engraved in Spain, but it seems likely. What is clear from the coins themselves is that a very distinctive design was mandated. Jeweled Cross issues can be recognized at arm's length as different from peninsular escudos. This is no accident. The problems that Philip III had had with Potosí and Cartagena and Lima were remembered in Spain. If anything similar should arise with the Mexican gold coinage, the Spanish Crown wanted that coinage to be immediately distinguishable from the peninsular gold issues of Barcelona or Madrid or Seville.



Mexico, 1680, four escudos

The Jeweled Cross designs were strikingly different. On all denominations a broad Jerusalem cross displays a series of holes on all the arms and end bars. On the onza, 33 or 35 holes are most frequent; on the media onza, 29 to 34 holes. These holes are intaglio, not raised features, so perhaps "jeweled" cross is not the most apt description. Should we call it a "holed" cross? Surrounding the Jerusalem cross is a tressure in the rectangular shape of a large cross. This rectangular shape is very different from the arcing tressures of the contemporary Spanish (and Colombian) escudos. Dotted cross and rectangular tressure make it almost impossible to confuse Mexican escudos with Spanish gold.



For comparison, a Seville media onza of 1676 is shown above. Note the semicircular loops of the tressure. Peninsular Jerusalem crosses vary considerably in size and shape but are never "holed".



*Mexico, 1680, four escudos
(possibly an overdate?)*



*Seville, circa 1690, four
escudos*

On the shield side of the new Mexican gold coinage, the central device is a crowned Hapsburg shield in a unique Mexican style that first emerged on the reales of Philip III and developed further on the coinage of Philip III. No escutcheon of Portugal is present, and the pomegranate of Granada, framed in a triangle, sits directly atop large cup-like enclosure holding the emblems of Flanders and Tyrol. On Spanish peninsular issues the device of Flanders and Tyrol is smaller, squarish, and sits lower on the shield, separated by at least 2mm from the shield of Portugal. Another obvious difference lies in the treatment of the fesse of Austria (left center of the shield). On Spanish peninsular issues, it is a single, thick, centered bar, often with thin lines radiating from its corners. On Mexican Jeweled Cross escudos it is represented by two thin horizontal lines.

The crown above the shield is also distinctive. The changing shape of Jeweled Cross crowns is of importance in providing some (sadly lacking) internal chronology for the series.

The Jeweled Cross One Escudo

The smallest denomination of the Jeweled Cross series is the one escudo. It was struck continuously (as far as we know) from 1679 through 1695. Thereafter, the Jeweled Cross shows up on dated issues of 1697 and 1698, and it may well have continued in regular use throughout the 1695-99 period. The issue, as yet unresolved, is whether new Jeweled Cross dies were prepared after 1695 or only surplus Jeweled dies (produced before 1695) were re-used after 1695. Plain or "unjeweled" cross dies were introduced at Mexico City in 1695, presumably in all denominations, but as yet no Plain Cross one escudos are known from the period 1695-99. Dated Jeweled Cross one escudos are known for 1689, 1694*, 1697, and 1698 (four). The lone 1694 is pictured to the right. It is marked with an asterisk * because it is possible that its last digit is a 5, or a 5/4, not a 4. No opportunity to examine the coin in person has presented itself.

The cross on this design is 8mm wide and on well struck issues shows an average of 25 holes. The shield is 10 x 12mm. Jeweled Cross one escudos vary considerably in shape but roundish ones average about 17mm. Alan Craig gives the average weight of Fleet-era Mexican one escudos as 3.37gm. No Jeweled Cross one escudo in the Gold Cobs Census weighs less than 3.38gms, which is the legally prescribed full weight. Besides the seven dated specimens noted above, seven undated or partially (169x) dated specimens, six of them recovered by the Real Eight Company, are known to the Gold Cobs Census. Several undated non-Fleet specimens are also known.



Mexico, Jeweled Cross one escudo



One escudo, 1694 or 1695?



*Mexico one escudo,
(Oro Macuquino Tauler 92a)*

A 1679 Jeweled Cross One Escudo?

The Mexico one escudo pictured to the left is published in several texts as a possible 1679 issue, and it has come to auction under that description. It would be wonderful to have a sole survivor of the Christmas coinage of 1679, but there are reasons to be concerned about that attribution. Notice first the doubled upper loop of the base of the crown. This feature is not associated with any datable one or four escudos until 1694, with any two escudos until 1698, and with any onzas before 1691. No 1680s issues have it. It seems to be a stylistic feature that became established late in the Jeweled Cross series.

The width of a Mexico one escudo legend is typically 3mm. Measurement of the height of the last digit on the "1679" tells us that we are seeing only the bottom half of that digit, assuming it is normally placed. What we see in that bottom half is a small closed circular loop. Only the digits 6 or 8 have such a loop. The assumption that the last digit is normally placed could be challenged: perhaps we have a 9 punched in very low. This is possible, but the problem is that we see no trace of the tail of the 9 impinging on the border or the mint mark directly below. If we have a low 9, we should see tail!



Mexico one escudo 1697

The penultimate digit of the "1679" seems to be about 60% present, with the top of the digit sharply truncated. Fortunately, we have a dated Mexico 1697 one escudo to give us some idea what a 7 looked like on a nearly contemporary Mexican issue. Judge for yourself. Notice the sharp straight lines of the down stroke and cross stroke on the 7. The strokes on the penultimate digit of the "1679", by contrast, are noticeably curved and rounded.

Look at the 9 in the 1697 to the left. Imagine the top 40% of the digit cut off. That shape seems to be the shape we see on the "1679". The penultimate digit on the "1679" is much more likely a truncated 9.



*Mexico one escudo 1698
(Tauler 95)*

The conclusion to which we are being lead is that the "1679" is in fact a 1698 (or 1696) issue. Thanks to the 1715 Fleet, we have five or six dated 1698 one escudo, including a specimen published as Tauler 95. Tauler 95 is pictured directly to the left. Too much critical detail has been lost on both the "1697" and Tauler 95 to permit a definitive die comparison, but several key features seem to have precisely the same shape and positioning. Notice that O above the M in the mint mark and the bottom half of the last digit (8) are positioned exactly the same on both coins. Notice also the irregular bent shape of the dividers in the castles and lions section of the shield. Tauler 92a seems to duplicate this distinctive die feature.



Mexico one escudo 1698 (courtesy Florida Division of Historical Resources)

Finally, all these details are repeated even more clearly and conclusively on a 1698 in the Florida Collection (#1367). The crown and shield and mint mark are identical in fine detail to those on the "1679". The "1679" one escudo seems almost certainly to be an issue of 1698.

A Jeweled Cross One Escudo Royal?

The Mexico one escudo pictured to the right has been published as a possible 1689 Royal or Redondo issue (Tauler 92). As such it would be the only Jeweled Cross Royal. No doubt Mexico City struck some Royals in the Jeweled Cross period. Unfortunately, this is not one of them. It is not a Royal, or even a failed attempt to strike a Royal ("near-Royals" as they are called). It is not even a product of the Mexico City mint. Look at the crude shield, which is a farrago of missing detail and incorrect detail. No shield like this ever came out of the Mexico City mint, especially on a Royal! On the other side, the tressure and fleurs are also obviously wrong. Detail after detail condemns it.

We mention this coin to alert collectors. More than one example may exist and it does not seem to be published as a counterfeit. Its weight is unrecorded but it is 21mm in diameter. The average diameter of an early Mexico one escudo is 17mm, the largest authentic one escudo known is slightly under 19mm.

(Special thanks to Mike Dunigan for information about this coin.)

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(to be continued)

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SONORAN PROVISIONAL CURRENCY: A FORENSIC APPROACH (Part VI)

by Bob Perigoe

Ten Peso Counterfeits

Only two different types of counterfeits have surfaced in my hoard: one in Series 1, and one in Series 2. As before, in the illustrations the genuine note is illustrated on the left and the counterfeit on the right. Details on genuine notes are highlighted in green, and on the counterfeits in red. Any full view of a counterfeit note is marked with a colored circle in the margin."

Ten Pesos Series 1 – Counterfeit Type 1

This note is a remarkable piece of work. It is patterned after printing position 3.



Fake Mountain Seal

The Mountain Seal is well executed and even includes diagonal shading in the sky and water. In fact, the shading is at least as finely done as on the genuine seals, if not more so. The seal exhibits none of the scratches, notches or scrapes found on the genuine articles, and may actually be considered to be superior to them. Its color is also well matched.



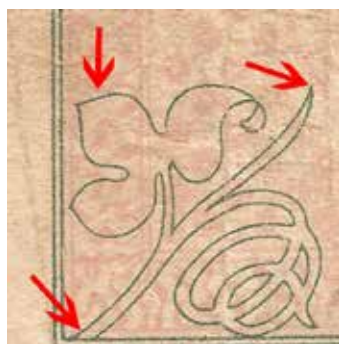
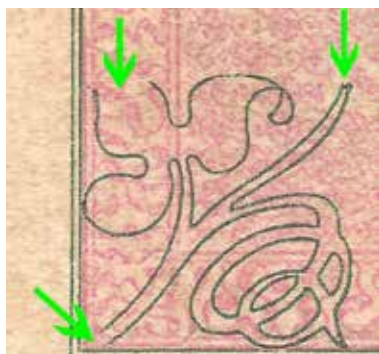
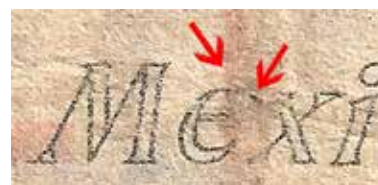
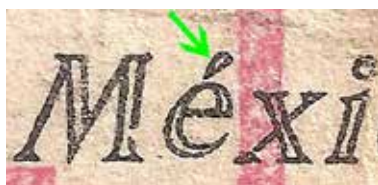
Fake Eagle Seal



Fake device and number

The numbering device has a small round point, instead of a rectangular dash, below the 'o' in 'No.'. Also, the ink color does not match the Mountain Seal as it normally would: here, the green ink is yellowish. The real clincher is the serial number itself: it is too high on this particular note, being greater than the 7,500 produced.

The counterfeit has no accent on the 'e' in 'Mexico', whereas the 'e' is accented on the genuine notes. In fact, the 'e' itself is incomplete on the counterfeit, but an extra bit of type is thrown in between the 'e' and 'x'.



The back of the counterfeit is also of interest.

There are major breaks in the floral design in the lower left corner of the genuine notes but not on the counterfeit.



The upper serifs on the '1' in both '10's are smaller on the counterfeit.

All in all, this is a remarkable effort, and much superior to the efforts that followed in Series 2.

Ten Pesos Series 2 – Counterfeit Type 1

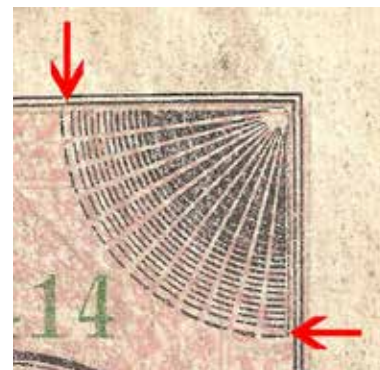
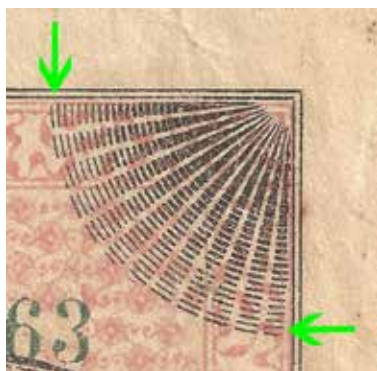
This counterfeit has all the earmarks of having been produced by the same folks who brought us the Five Peso Series 2 Counterfeits Types 2-6. It is patterned after printing position 2 of the genuine notes.



The outer curve on the fan at the upper right corner is twice the width of the inner ones, whereas the curves should all be the same width.



Fake Mountain Seal



The Eagle Seal is patterned after the large size, with normal 'C' in 'MEXICANA'.

The counterfeit Mountain Seal is the same as the one used in the 5 Peso Series 2 Counterfeit Types 2-6. It is missing diagonal shading in the sky and water, and the middle mark in the Liberty Cap looks like a duck facing right. The seal is smaller than the genuine seals by 1.5mm in both height and width.

The Randall signature is a larger hand-stamp similar to that used on the 5 Peso counterfeits just referenced.



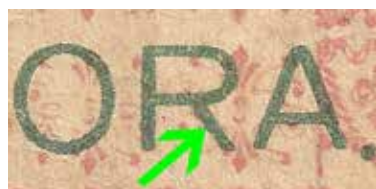
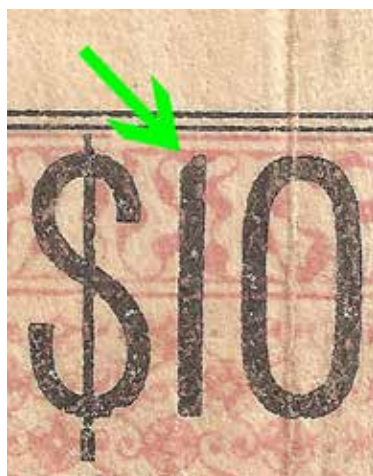
5 peso hand-stamp



10 peso hand-stamp

The '1' in the large '\$10' is square at the top on the counterfeit, but pointed on the genuine note in position 2.

The pink ink used for the background is quite muddy on some of these notes. The green ink is yellowish green on the counterfeit, but deep green on the genuine notes.



This counterfeit type also can be distinguished by a fault in the green printing on the back. The tail on the 'R' of 'SONORA' is curved, whereas it should be a straight diagonal line.

The counterfeits may show the watermark DEFIANCE BOND 1912.

QUICK KEY TO DETECTING KNOWN COUNTERFEITS

The guiding principle that I used to separate genuine notes from known counterfeits was whether the attached Mountain Seal was itself genuine or counterfeit. The Quick Key is an effort to simplify the process by using features that accompanied the counterfeit seals, but are easier to identify quickly. Answering the following questions should enable you to detect whether a particular note is one of the known counterfeits, but you will have to consult the main article if you wish to identify exactly which type of counterfeit it is. The process does not guarantee that a note is necessarily genuine if it is not a known counterfeit. Ideally, the printing characteristics of notes that are not weeded out should still be compared to the descriptions of the notes referenced in Parts II and III.

One Peso Notes

1. Is the note from Series 3? If not, the note is likely genuine. If so, proceed to question 2.
2. Does the sweep on the Randall signature extend below both frame-lines? If it does not, the note is a counterfeit (there are four types). If it does, the note is most likely genuine (although it is conceivable that someone might have extended the sweep on the signature on a counterfeit). If it may be a counterfeit, proceed to question 3.
3. Count the major rays emanating from the Liberty Cap. If there are 15, the note is a counterfeit (one of two types). If there are 18, it still may be one of the other two types, so proceed to either question 4 or 5. You may have to use magnification.
4. Are the sky and water as dark as the mountain? Even without magnification, they should be clearly lighter (due to diagonal shading) and if they are lighter the note is likely genuine.
5. Does the 'H' in 'Hermosillo' have an additional thin cross bar near the top? If it does, the note is a counterfeit. If it does not, it is likely genuine.

Five Peso Notes

1. Is the note from Series 2? If not, the note is likely genuine. If so, proceed to question 2.
2. Compare the outer curve of the fan in the upper left corner to the curves next to it. If it is noticeably wider, the note is a counterfeit (there are six types). If it is the same width, it is most likely genuine, but there are two more (and probably three) known counterfeits printed on genuine remainders, so it would be best to proceed to question 3.
3. Are the sky and water as dark as the mountain? Even without magnification, they should be clearly lighter (due to diagonal shading) and if they are lighter the note is likely genuine.

Ten Peso Notes

1. What Series number is the note? If it is Series 1, proceed to question 2. If it is Series 2, proceed to question 3. If it is Series 3 or 4, the note is likely genuine.
2. On the back of the note, examine the floral design on the lower left corner. Is the design complete, or are the leaves broken at the top? If it is complete, the note is a counterfeit (one type). Surprisingly, if the design is broken, the note is likely genuine.
3. Compare the outer curve of the fan in the upper right corner to the curves next to it. If it is noticeably wider, the note is a counterfeit (one type). If it is the same width, it is likely genuine.

These questions should enable you to ensure you have no 'album weeds' lurking in your collection, or they may form the foundation for a second collection of the counterfeit notes themselves.

<div data-bbox="378 1152 571 1341" data-label="Image"> </div> <div data-bbox="164 1373 784 1463" data-label="Text"> <p>BANCO DE MÉXICO</p> </div> <div data-bbox="360 1488 591 1516" data-label="Text"> <p>Authorized Distributor</p> </div> <div data-bbox="232 1596 721 1703" data-label="Section-Header"> <h2>LOIS & DON BAILEY & SON NUMISMATIC SERVICES</h2> </div> <div data-bbox="289 1734 665 1864" data-label="Text"> <p>13165 W. Lake Houston Pkwy, Ste 1 Houston, TX 77044 281-687-6878</p> </div>	<div data-bbox="902 1060 1391 1108" data-label="Section-Header"> <h3>MYLAR-D® CURRENCY HOLDERS</h3> <p>PRICED AS FOLLOWS</p> </div> <div data-bbox="937 1110 1354 1138" data-label="Section-Header"> <h4>BANK NOTE AND CHECK HOLDERS</h4> </div> <table border="1"> <tr> <td>Fractional</td> <td>4 3/4 x 2 3/4</td> <td>\$21.60</td> <td>\$38.70</td> <td>\$171.00</td> <td>\$302.00</td> </tr> <tr> <td>Colonial</td> <td>5 1/2 x 3 1/16</td> <td>22.60</td> <td>41.00</td> <td>190.00</td> <td>342.00</td> </tr> <tr> <td>Small Currency</td> <td>6 5/8 x 2 7/8</td> <td>22.75</td> <td>42.50</td> <td>190.00</td> <td>360.00</td> </tr> <tr> <td>Large Currency</td> <td>7 7/8 x 3 1/2</td> <td>26.75</td> <td>48.00</td> <td>226.00</td> <td>410.00</td> </tr> <tr> <td>Auction</td> <td>9 x 3 3/4</td> <td>26.75</td> <td>48.00</td> <td>226.00</td> <td>410.00</td> </tr> <tr> <td>Foreign Currency</td> <td>8 x 5</td> <td>32.00</td> <td>58.00</td> <td>265.00</td> <td>465.00</td> </tr> <tr> <td>Checks</td> <td>9 5/8 x 4 1/4</td> <td>32.00</td> <td>58.00</td> <td>265.00</td> <td>465.00</td> </tr> </table> <div data-bbox="1042 1369 1250 1394" data-label="Section-Header"> <h4>SHEET HOLDERS</h4> </div> <table border="1"> <tr> <td>Obsolete Sheet-End Open</td> <td>8 3/4x14 1/2</td> <td>\$20.00</td> <td>\$88.00</td> <td>\$154.00</td> <td>\$358.00</td> </tr> <tr> <td>National Sheet-Side Open**</td> <td>8 1/2x17 1/2</td> <td>21.00</td> <td>93.00</td> <td>165.00</td> <td>380.0</td> </tr> <tr> <td>Stock Certificate-End Open</td> <td>9 1/2x12 1/2</td> <td>19.00</td> <td>83.00</td> <td>150.00</td> <td>345.00</td> </tr> <tr> <td>Map & Bond Size-End Open</td> <td>18 x 24</td> <td>82.00</td> <td>365.00</td> <td>665.00</td> <td>1530.00</td> </tr> </table> <p>**National Sheet Holder to be discontinued when sold out YOU MAY ASSORT NOTEHOLDERS FOR BEST PRICE (MIN 50 PCS ONE SIZE) YOU MAY ASSORT SHEETHOLDERS FOR BEST PRICE (MIN 10 PCS ONE SIZE) SHIPPING IN THE U.S. (PARCEL POST) FREE OF CHARGE Mylar D® is a Registered Trademark of the Dupont Corporation. This also applies to uncoated archival quality Mylar® Type D by the Dupont Corp. or the equivalent material by ICI Industries Corp. Melinex Type 516</p> <div data-bbox="823 1730 1104 1757" data-label="Section-Header"> <h4>DENLY'S OF BOSTON</h4> </div> <div data-bbox="1112 1772 1461 1927" data-label="Image"> </div>	Fractional	4 3/4 x 2 3/4	\$21.60	\$38.70	\$171.00	\$302.00	Colonial	5 1/2 x 3 1/16	22.60	41.00	190.00	342.00	Small Currency	6 5/8 x 2 7/8	22.75	42.50	190.00	360.00	Large Currency	7 7/8 x 3 1/2	26.75	48.00	226.00	410.00	Auction	9 x 3 3/4	26.75	48.00	226.00	410.00	Foreign Currency	8 x 5	32.00	58.00	265.00	465.00	Checks	9 5/8 x 4 1/4	32.00	58.00	265.00	465.00	Obsolete Sheet-End Open	8 3/4x14 1/2	\$20.00	\$88.00	\$154.00	\$358.00	National Sheet-Side Open**	8 1/2x17 1/2	21.00	93.00	165.00	380.0	Stock Certificate-End Open	9 1/2x12 1/2	19.00	83.00	150.00	345.00	Map & Bond Size-End Open	18 x 24	82.00	365.00	665.00	1530.00
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Auction	9 x 3 3/4	26.75	48.00	226.00	410.00																																																														
Foreign Currency	8 x 5	32.00	58.00	265.00	465.00																																																														
Checks	9 5/8 x 4 1/4	32.00	58.00	265.00	465.00																																																														
Obsolete Sheet-End Open	8 3/4x14 1/2	\$20.00	\$88.00	\$154.00	\$358.00																																																														
National Sheet-Side Open**	8 1/2x17 1/2	21.00	93.00	165.00	380.0																																																														
Stock Certificate-End Open	9 1/2x12 1/2	19.00	83.00	150.00	345.00																																																														
Map & Bond Size-End Open	18 x 24	82.00	365.00	665.00	1530.00																																																														

A RARE AND IMPORTANT MEXICAN COLONIAL MEDAL

by Carlos Jara



Of great historical importance to collectors of Mexican Colonial medals is the series of commemorative medals struck in Mexico for the Royal Academy of Spanish and Common Law and catalogued in Grove as numbers 75, 75a, 75b and 76, 76a, 76b. These were engraved by the famous Jerónimo Antonio Gil and can be considered his first efforts as the newly designated Chief Engraver of the Mexico City mint in 1778. Certain interesting aspects are relatively unknown in North American numismatic circles, and it is these that we will now present.

In 1778, the Spanish King Charles III charged engraver Jerónimo Antonio Gil (who had already distinguished himself and was an *Académico de Mérito de San Fernando de Madrid*) with the mission to establish a School of Engraving in Nueva España (Mexico). He travelled together with two of the most outstanding apprentices of the Academy of San Fernando, Tomas Suria and José Estebe, with his sons(1), books, drawings, and a valuable collection of Greek and Roman medallions and figurines(2). In practice, he also replaced Francisco Casanova (1743-1778) as Chief Engraver of the Mexico City mint.

José Toribio Medina mentions the following in his fine reference work on Spanish Colonial Medals: "this medal [Grove 75a] was engraved in Mexico, as is apparent from its expressed Mintmark; but it was contracted to Gil, before his leaving from Madrid, for the sum of 10,000 Reales. **119 specimens in gold, 304 in silver and 374 in copper and bronze were struck.** Of these, 12 in gold, 150 in silver and 206 in copper and bronze were sent to Madrid. All of these sent medals were **lost** [our emphasis, see below], and Gil had to reengrave the King's portrait, for which he received 200 pesos. The second group of medals sent to Madrid consisted of 18 medals in gold, 170 in silver and 200 in copper [this second group with a slightly different pair of dies corresponds to the series of Grove 76x, and is of lesser rarity than the original issue]".

Note that, according to Eduardo Báez Macías, this second group was sent in two war ships, *Nuestra Señora de Loreto* and *Santo Domingo*, in order to prevent any further incidents.

What Medina meant by lost is that the ship carrying them to Spain was captured by the English. The following excerpt, taken *verbatim* from the *Gentlemen's Magazine* issue of November 1784, is a wonderful contemporary account, from the English side, relating the capture of the Spanish ship *El Postillon de México*, with its precious cargo containing among other goodies, the expressed group of medals:

1. Famously, his wife initially did not want to accompany him, and even sent the King a letter pleading not to send her husband to Nueva España.

2. See María Cruz Márquez: "*La Enseñanza del Dibujo Científico y Técnico en México. 1821-1910.*", Mexico, June 2009 (Thesis to obtain the Masters Degree in History, UNAM).

Medal described.

Mr. Urban

Nov. 3

The medal, represented in the plate annexed [Pl. II. fig. 1^o] is of pure virgin silver, weight 4 oz. 2 dwts. 20 grs. It was struck in S. America, and was, with others, intended to be transmitted to Old Spain, as presents for the court and grandees, being, as I am informed, designed as a sample of the first-fruits of a newly-opened mine; but the Spanish packet El Postillon de Mexico, of which they were on board, being taken by the King George privateer of London, Francis Werry commander, was sold by the candle at New Lloyd's Coffee-house, Dec. 1, 1779, by Tho. Hubbert, together with 293 medals, 12 gold, 150 silver, 125 copper, and 6 brass. On the obverse is a profile of the King of Spain in armour, adorned with the collars of the orders of the Golden Fleece and of Charles III.; the face is indeed a most extraordinary one, hardly human, but very much resembles that which appears upon his coins, and in the engraving of him in the frontispiece to Baron Dillon's Travels through Spain; round the head is the following, Carlos III. Padre de la Patria, y Protector de las Ciencias (Charles III. Father of his Country, and Protector of the Sciences); just before the beginning of this legend are the letters, very small, G. A. Gil. probably the name, or an abbreviation of the name, of the engraver of the die in which the medal was cast. The edge has no milling, nor ornament of any kind, but is quite smooth. Of what is meant by the history depicted on the reverse I confess myself ignorant; in the centre, under the table or altar, is a very small shield of the arms of Castille and Aragon quarterly, and at some distance below that, the letters G. A. Gil, again appear; this side has the following legend, Vence y triunfa el mas prudente (The most prudent conquers and triumphs); and in an exergue at the bottom, Real Academia de derecho Español y publico año de 1778 (Royal Academy of Spanish and public right in the year of 1778). The whole is exceedingly well executed, and I do not doubt the engraving of it will be acceptable to those of your numerous readers, who may happen never to have seen the original; if it tends in any degree to their amusement or your advantage, it will give me pleasure that I put into your hands.

Yours, &c. E.

With the above facts present, we can now correct the mintage figures mentioned by Grove for this group of medals, and comment upon them. Grove stated that 107 gold and 168 bronze pieces were struck, while giving no mintage figures for the silver ones. These figures correspond to the correct production figures given by Medina, less the quantities that were captured by the English (119 less 12 = 107, and 374 less 206 = 168 respectively). However, it is difficult to assert that all the medals captured by the English were destroyed (they were of course "lost" for Spain since they never reached the Spanish court, and hence a second group of medals had to be sent to Spain, as we saw above). We therefore feel that Medina's quoted production figures should be used instead of Grove's: 119 specimens in gold, 304 in silver and 374 in copper and bronze. Additionally, we may mention that this last figure of 374 must correspond to a combined total for two groups of medals: one group struck in copper, and another struck in bronze (as proven by the contemporary English account which makes a clear distinction between the copper and bronze strikings of the medal). Therefore, the brass or bronze variant must be added to the Grove numbers, as 75c.

Although we have slightly augmented the mintage figures for all three varieties, we should however reassert that the gold (naturally!) and the silver strikings are in fact very rare. The specimen currently in Mexican Coin Company's stock is Medina's specimen (as plated in his 1900 reference), and is now available.

References:

Báez Macías, Eduardo: *Jerónimo Antonio Gil y su traducción de Gérard Audran*, UNAM, 2001

Grove, Frank: *Medals of Mexico*, vol. 1, San Jose, 1971

Medina, José Toribio: *Medallas Coloniales Hispanoamericanas*, Santiago, 1900. (not to be confused with the more famous work of 1919 on Proclamation Medals (*Medallas de Proclamaciones y Juras de Los Reyes de España en America*), which is readily available in reprint form, this 1900 work deals exclusively on NON-proclamation Colonial medals. A 1919 supplement (*Medallas Coloniales Hispanoamericanas: nuevos Materiales para su Estudio*) also exists. In typical thorough fashion, Medina quotes his primary sources as follows [originally in Spanish]: "All these antecedents are to be found in two communications sent to the Consejo de Indias [Council of the Indies] by the Director of the Mint of Mexico don Fernando Jose Mangino, written in June 28 of 1779 and January 31 of 1784, of which we saw the originals in the Archivo de Sevilla."

THE CLASHED EAR MAXIMILIAN PESO, 1866-POTOSI

by Allan Schein



Dramatic dies clashes have always been popular varieties to collect for almost any series of coin. But not every series has produced clashes worthy of great attention. It is well known that the 1866 Maximilian Un Peso produced by Mexico's San Luis Potosí mint had numerous issues, most notably poor strikes, planchette flaws and a few minor die clashes in the fields. So it really grabbed my attention when I acquired one that was profoundly different, although easy to miss at first glance.



The clash I speak of is in and around the Emperor's ear.

It appears as a series of horizontal parallel bars or lines behind the ear, through the center of the ear, and has a tilted V-shaped impression to the right of the ear. In the center of the ear is a round bottomed depression that is clearly not present on a BU coin. Under magnification, my first thought was "this is a counter-stamp". But it was quickly apparent that it was a die clash. To the left of the ear is a curving ridge that runs nearly vertically behind the center of the ear. So the search for the source of the clash commenced.



The obverse of this Peso showed not a trace of die clash. But the horizontal lines were apparent in the shield on the coat of arms. Through the magic of Photoshop, I turned the image 180° and flipped it horizontally. After careful study of hugely enlarged details I was convinced the clash is a transfer of the lower left portion of the shield at cactus level on the left side of the coat of arms. It overlays perfectly, and due to the recesses on the die itself left a unique but clear impression. Specifically, the V-like impression is directly above the lower left cactus paddle, and the round bottom depression in Maximilian's ear is from the cactus paddle directly to the left of that.

detail rotated 180° and flipped horizontally

Under high magnification, there is no doubt whatsoever. This coin is perhaps at best an Extra Fine example, but the images shown here should leave no doubts as to the source of the clash.

In my curiosity I made inquiry with a number of knowledgeable dealers, but none were familiar with this clash. I examined every coin pictured on the Heritage Auction archives, Stack's-Bowers archives, Goldberg Auctions, eBay, old auction catalogs and more. There was nothing of the sort to be found. I doubt this to be a one of a kind but until another is brought to my attention it may well be a newly uncovered variety. I believe the term Clashed Ear is accurate and properly descriptive. The entire clash is on the small side, but could not have left a more clear impression.

For those of you who have this one year issue from the San Luis Potosí mint, please take a moment to check the Emperor's ear. Long time collectors and dealers please do likewise and think about whether you may have seen this clash before. I would be surprised to learn I am the first to discover it, although quite pleased if I am the first to describe it.

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COUNTERFEIT \$10 BANCO MINERO DE CHIHUAHUA NOTES

by Simon Prendergast

In the June 2012 issue of the Journal I recorded how various Mexican banks used local printers to supply extra banknotes during 1914. The poorer quality of these notes, like that of revolutionary issues, made them more susceptible to counterfeiting (though the breakdown in law and order will also have been a factor).

One note that was counterfeited was the \$10 note produced for the Banco Minero de Chihuahua by the firm of Bouligny & Schmidt, of La Nuevo México 22, Mexico City.

On 19 December 1914 the newspaper *El Monitor* reported that police in Mexico City had uncovered a massive counterfeiting operation. Three well-known criminals, Francisco Oviedo (alias Carlos García Guzmán), Bernabé Fernández, known as "El Chato", and Enrique Díaz Velasco and a printer, Armando Salcedo, had produced a million pesos in false notes. *The Mexican Herald* of the same date added further details. According to the police report Salcedo was the original counterfeiter and made a great many of the Chihuahua notes in his house. The other men, anxious to get Salcedo's



Counterfeiters - from left to right: Francisco Oviedo, Armando Salcedo, Enrique Díaz Velasco and Bernabé Fernández



A genuine \$10 note

plates and notes, went to his house pretending to be detectives and forced him to give them up. Between them the four men put as many as two million pesos' worth of notes into circulation. Salcedo was the first man arrested, and though he did not know the names of the phoney detectives who had conned him, his description enabled them to be identified and found without difficulty.

These notes were easily recognizable as the paper was of poor quality and both front and back designs appeared blurred. They had been made from photographic reproductions and, because of this, lacked the bold 'DIEZ PESOS' in the bottom centre background (*El Monitor*, 30 December 1914).



A counterfeit \$10 note, Series F29, number 102170

The Banco Minero's manager, Juan Creel, operating at that time from

El Paso, Texas sent a copy of the original *El Monitor* article to his brother Enrique in Los Angeles and on 30 December 1914 Enrique replied, saying that he thought the figure of a million pesos was exaggerated, but it would still add to the lack of confidence in the bank's notes. He enclosed a copy of the security marks (*contraseñas*) that all the Bouligny & Schmidt notes had and suggested copies be forwarded to their manager in Mexico City, Francisco C. Terrazas, and the Banco Nacional de México. He suggested it would be convenient to withdraw all the Bouligny & Schmidt notes and replace them with American Bank Note Company ones, but felt that the Secretaría de Hacienda might object (Centro de Estudios de Historia de México, Fondo Creel, 30706). However, on 25 January 1915, in a letter to Francisco C. Terrazas, Creel had to admit that the American Bank Note Company notes were held up in transit from New York and so a recall was impractical (Fondo Creel, 34305).

Another issue of counterfeits was also recorded. On 28 December 1914 a Capitán Antonio Flores Menchaca arrested Benito Arteaga and Francisco Llaguno with \$75,000 in counterfeit Banco Minero notes. They had approached Menchaca, as *interventor*, to bribe him to revalidate the notes (presumably by adding the Secretaría de Hacienda y Crédito Público seal) which they had freely admitted were false. These had been made with the genuine clichés used to print the Bouligny & Schmidt notes and the main differences were that in the counterfeits the paper was inferior and the ink paler whilst in the legitimate notes the paper was glossy and better made and the ink bright (*El Monitor*, 29 December 1914; *El Monitor*, 30 December 1914).

On 1 January 1915 *El Monitor* reported that a Luis G. Caballero (aka Rodolfo Reylbet) had been arrested in San Luis Potosí with a large number of counterfeit notes of the Banco de San Luis Potosí and the Banco Minero.

I would be interested in hearing from anyone with more information or an example of these notes.

Mexican Coin Company

Latin American Numismatics

FOR SALE - MEXICO

COLONIAL

ND (1542-55) M A 4R	NGC MS61	LATE SERIES C&J	2,100.
1772 Mo MF 8R	NGC XF DET	INV. ASSAYER - SCARCE	1,800.
1713 MxO J GOLD 8E	PCGS MS64	EX- 1715 PLATE FLEET	15,000.
1783 Mo FF GOLD 8E	NGC AU55	SMALL PLANCHET CRACK	2,800.

WAR FOR INDEPENDENCE

1813 D MZ 8R	F	TYP. CRUDE STRIKE	350.
1811 ZAC 2R	VF	INW. DATE, GATIA ERROR	315.
1811 SOMBRERETE 8R	F+	SCARCE 1st YEAR TYPE	925.
1813 1R	VF	NATIONAL CONGRESS	285.
(1810) 8R	NGC F15	CHIL. & MOR. C/M ON CAST Mo	395.

EMPIRES - Iturbide & Maximilian

1822 Mo JM 8R	XF+	LUSTER REMAINING	575.
1866 Mo 50C	NGC AU58	NEARLY PL FIELDS	700.
1866 Go 1P	VF	SCARCE, LT. HAIRLINES	550.

REPUBLIC - Reales & Escudos

1848 Go PM 4R	NGC AU58	ATTRACTIVE LT. TONING	600.
1874 A DL 8R	AU+	SCARCE w/o CHOPS	450.
1886 Zs JS 8R	NGC MS65	NICELY TONED	950.
1848/7 Ga JG GOLD 2E	AU	RARE DATE	2,900.

REPUBLIC - Decimal

1891 Mo 1C	NGC MS64RB	LUSTROUS RED/BROWN	300.
1903 Mo AM 1P	NGC MS65	FLASHY, TOP POP NGC	750.
1891 Mo M GOLD 2 1/2P	NGC MS61	SCARCE DATE	1,075.
1874 Ch M GOLD 20P	XF	RARE Ch DATE	5,500.

REVOLUTION

1915 CHI 1P	AU+	GB72- ARMY OF THE NORTH	325.
1915 GRO-CM 2P	F+	GB177- RARE STARS @ CoMo	6,500.
1915 OAX 2P	VF	GBUNL-HAND ENGRAVED LEGEND	450.

MODERN

1931 Mo 5C	NGC XF40BN	SCARCE DATE	2,500.
1918 M 1P	NGC MS65	PERIPH. TONING, TOP POP NGC	3,200.
1949 Mo 1P	NGC MS65	BRIGHT, TOP POP NGC	5,500.
1944 2 1/2P GOLD	NGC MS66	ONLY 4 NGC GRADED HIGHER	200.

CURRENCY- MEXICO

EL IMP. MEX. 1P	M10c	AU+	ITURBIDE ISSUE	250.
BCO ESTADO CHI.	M99a	UNC	SERIES A	350.
BCO SANTA EUL. 50C	M162s	UNC	SPECIMEN	375.
BCO NACION 1P	M296i	VG+	O/P VERACRUZ	190.
BCO NACION. 500P	M304r	UNC	BILLETE SIN VALOR	250.
BCO DURANGO 100P	M338a	UNC	ISSUED, SERIES J	1,100.
BCO GUANAJUATO 10P	M351c	AU	SCARCE GRADE	180.
BCO GUERRERO 50P	M364b	VF	ISSUED, VERY SCARCE	575.
BCO NUE. LEON 10P	M435s	UNC	SPECIMEN	350.
BCO OAX 5P	M447s	UNC	SPECIMEN/MUESTRA	800.
BCO ORIENTAL 500P	M465b	AU	ISSUED, RARE	1,800.
BCO TAMAULIPAS 100P	M524r	UNC	REMAINDER	150.
PRE REV YUC 50P	M782a	UNC	SR. DN. BENITO AZNAR S.	100.
POST REV ZAC 5P	M451s	UNC	EST. DE ZACATECAS	100.
BDM 2P	M4610s	UNC	BLUE/BLACK	275.
BDM 10P	M4616s	UNC	SPECIMEN	180.

FOR SALE - LATIN / SOUTH AMERICA

ARGENTINA 1843 RB 2E	NGC MS61	LA RIOJA, WELL STRUCK	3,800.
ARGENTINA 1852 8R	NGC MS63	CORDOBA, NICE FOR GRADE	1,800.
BOLIVIA 1682 P V 2R	XF+	COB, NEARLY AS STRUCK	325.
BOLIVIA 1774 PTS JR 8R	NGC MS63	VERY LIGHT GOLDEN TONING	2,600.
BOLIVIA 1841 PTS LR 8S	AU	RARE 1st YR. LARGE BUST	2,900.
BOLIVIA 1853 POTOSI 1/4S	NGC MS64	RARE TYPE, TOP POP NGC	1,900.
BOLIVIA 1868 LA PAZ CT 1B	PCGS PR64RD	PATTERN, COPPER w/E VARIETY	850.
BRAZIL 1725 M 10,000R	NGC MS63	FULL MINT BLOOM	11,000.
BRAZIL 1726 M 20,000R	NGC MS63	BOLD & LUSTROUS	19,500.
BRAZIL 1806 R 6,400R	NGC MS62	FLASHY PL FIELDS	2,400.
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C.A.R. 1840/30 G 1/4R	ANACS MS64	CLEAR OVERDATE, FLASHY	275.
C.A.R. 1846 CR JB 1/2E	NGC MS61	CREZCA	900.
CHILE 1751 So J 8E	PCGS MS63	LT. REV. ADJUSTMENT MARKS	7,200.
CHILE 1809 So FJ 8E	XF	IMAGINARY BUST	2,700.
CHILE 1817 SAN. FJ 1P	AU	VOLCANO PESO	1,300.
COLOMBIA 1772 P JS 2E	AU	1st YEAR FOR TYPE	950.
COLOMBIA 1813 1/4R	F	S. MARTA, RARE DATED VAR.	175.
COLOMBIA 1821 BA JF 8R	NGC VF35	NICE FOR TYP. CRUDE ISSUE	1,100.
COLOMBIA 1836 RS 8R	PCGS AU58	TONED, LUSTROUS	2,400.
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CUBA 1897 1P	NGC MS66	SOUVENIR, 2nd HIGHEST NGC	7,000.
CUBA 1915 20P	NGC MS63	ONE YEAR TYPE	4,600.
DOM. REP. 1947 1/2P	NGC MS63	LUSTROUS, FLASHY	900.
DOM. REP. 1955 30P	NGC MS63	TRUJILLO ANNIV.	1,950.
ECUADOR 1858 GJ 5F	NGC MS64	QUITO, 2nd HIGHEST NGC	9,900.
EL SALVADOR 1892 CAM 1P	NGC AU55	RARE DATE	325.
EL SALVADOR 1925 Mo 1C	NGC MS64	400th ANNIV. SAN SALVADOR	450.
GUATEMALA (1839) 8R	F	COB, TYPE II C/M ON BOL. 8R	450.
GUATEMALA 1870 R 1P	NGC MS63	RARE IN GRADE	725.
HAITI 1846/AN43 2C	NGC MS64RB	DEEP RED COLOR	600.
HONDURAS 1823 TL 1R	VF	PROV. GOV., FINEST KNOWN	4,500.
NICARAGUA 1912 H 1C	NGC MS63	CREAMY LUSTER, CHOICE.	4,000.
PANAMA 1904 50C	NGC MS61	PQ FOR GRADE	625.
PARAGUAY 1870 SHAW 2C	NGC MS64RB	LUSTROUS DEEP RED	200.
PERU 1749 P R 8E	AU	FULL DATE & MM	8,500.
PERU 1771 LM JM 8R	NGC AU50	PILLAR, ONE DOT	900.
PERU 1815 LIMAE JP 8E	NGC AU50	SOFT STRIKE ON BUST	2,100.
PERU 1824 8R	NGC XF45	ROYALIST C/M, PQ FOR GRADE	1,500.
PUERTO RICO 1895 PGV 1P	NGC AU55	ONE YEAR TYPE, SCARCE	1,600.
URUGUAY 1844 1P	NGC AU55	ONE YEAR TYPE	1,800.
VENEZUELA 1929 5B	PCGS MS63	LUSTROUS SATINY SURFACES	2,400.

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